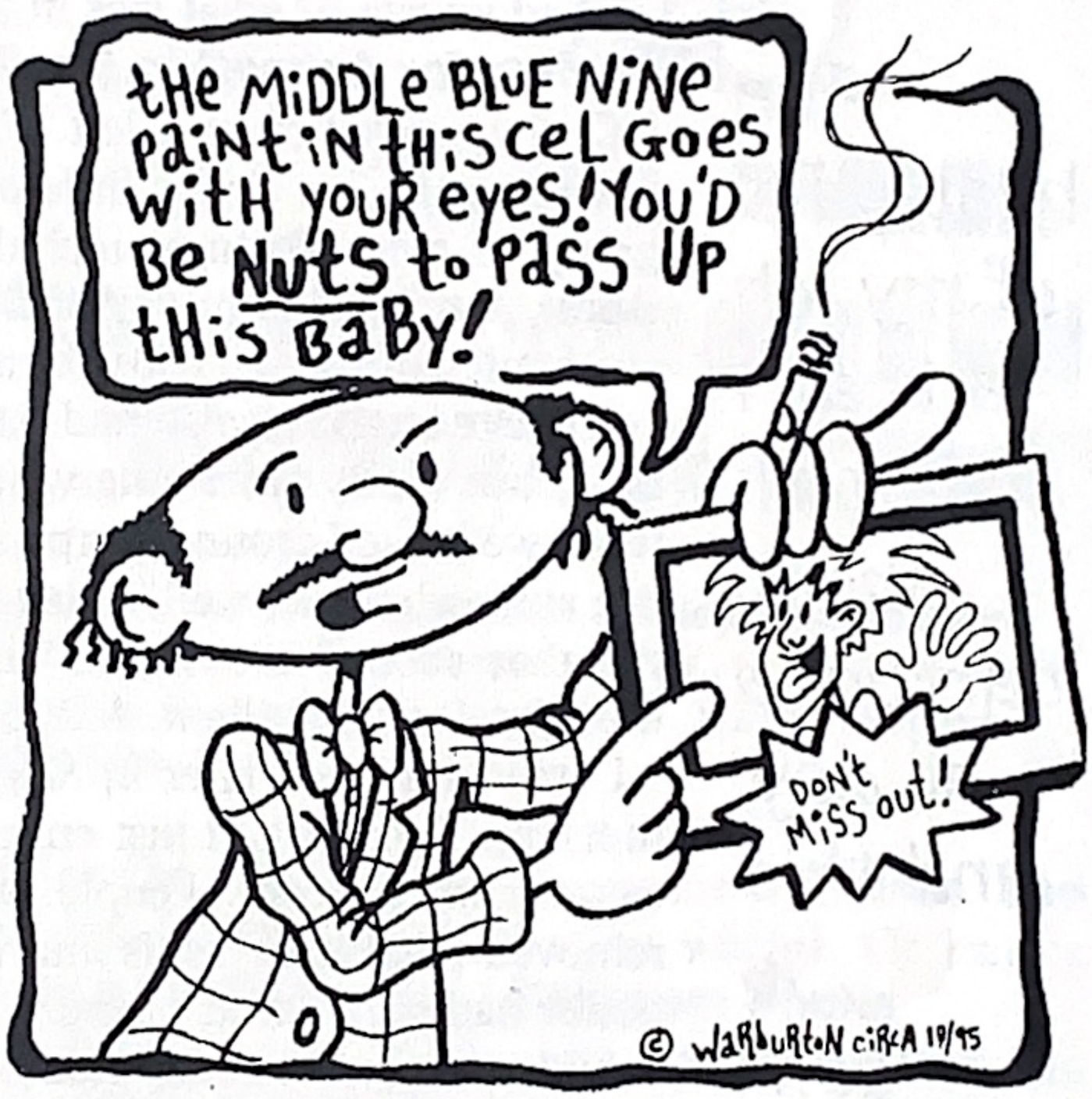
ASIFA-East Newsletter

ASIFA-East
The International Animated Film Society

November 1995

Tom Warburton's Animated Auction

Thurs., Nov. 16, 1995. Tisch School of the Arts, NYU. 721 B'way (cnr. B'way & Waverly) Rm 006 (Basement) **6:30pm**


the MiDDLe BLuE NiNe paiNt iN tHiS CeL Goes WitH youR eyes! You'D Be NutS to PaSS UP tHis BaBy!
DoN't MiSS out!
© WaRBuRtoN CiRCA 10/95

East Coast studio and internationally famous independent films shown. Donated artwork from films sold to benefit **ASIFA-East.** *Details on p. 7.*

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Letter from the President

Linda Simensky

The Search for Animation in the South

So, I have been here in **Atlanta** for a little over two weeks, and finally have the answer to everyone's question: Yes, they have bagels here, and they're fine. There's even a place called ***Manhattan Bagels***.

As most of you know, I left **Nickelodeon** in September to move down to **Turner** in **Atlanta** to be the ***Director of Programming*** at the **Cartoon Network**. Remaining president of **ASIFA-East**, courtesy of hi-tech, I will be updating you on my search for animation in the south.

I had a taste of what was in store for me when I went to the ***Society for Animation Studies*** conference in **Greensboro, NC**, the week before I left. The conference itself was great. **Greensboro** is a sleepy little city in the tobacco region, and a group of **New Yorkers** including myself, **Jerry Beck, Janet Benn, Jon Rubin** and **Sybil Delgaudio**, went off in search of academic knowledge with about 40 others.

"The best part of my job is that I can talk about cartoons all day, and this is considered a **good thing.**"

Yes, **Greensboro** also had bagels. And coffee, and barbecue, but it was pretty quiet otherwise. As the typical New Yorkers we were, we looked around, surprised that anyone would choose to live somewhere so, well, **quiet**. They each hesitantly reminded me that soon I too would be living this life. I'm strong, I thought. I can handle it. And besides, I need the free time...

I arrived a week later in Atlanta, and started work the next morning. Atlanta had just endured Hurricane **Opal**, and trees were down all over. People were off having the tree trunks removed from their roofs and living rooms, and by noon, the power had gone off at Turner. My boss was at **MIPCOM**, and would soon be returning home to find a tree in his own living room. Everyone had just moved into a new building at Turner, and boxes were strewn all over. I hid under my desk for hours.

That's not true. I didn't really hide under my desk. I actually had a lot of fun, because the Cartoon Network has a relaxed feel about it, and the **programming department** had decorated my office with welcome posters (which is how I found it), and everyone has been great and incredibly nice.

Except the guy who sets up the phones. He went home sick on my first day. When he returned, everyone was demanding his magic for their nonworking phone. He ignored me all week, so I remained phoneless (which may be why you haven't heard from me). I went to focus groups in **Dallas** and **New York** my first week, which were crash courses in everything I needed to know to get through my second week. When I returned, a phone was sitting on my desk. Now I am waiting for the **ID** machine to be fixed. Things do move slower here.

ASIFA-East
The International Animated Film Society, Northeast/New York Chapter
a program of the New York Foundation for the Arts

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*Anymator will soon be seeking **member art** to replace the **clip-art** in our masthead. Watch this space for details.*

ANYMATOR
a journal of the animated arts

Edited by MARGARET FREY Newsletter Design by MARK SEGALL
with contributions from BRIAN CIRULNIK PAUL FIERLINGER JOHN GATI RAY KOSARIN MARK NEWGARDEN TOM WARBURTON and Laurie Edmonds as "Schmoozilla"

December issue **deadline** Sat, Nov. 25. **Send contributions to:** Margaret Frey, 951 Amsterdam Ave., No. 2, NYC 10025 or **e-mail:** dagart@escape.com. **Call** 212 666 8926 **for more info.**

The best part of my job is that one can talk about cartoons **all day**, and this is considered a **good thing**. For those of you who are animators, this is different from talking about layouts or color keys or schedules. This is **Tex Avery** land.

Someone from Turner International is being sent to **Argentina**, and I will be renting his house, so I will now be the happy resident of six rooms and a yard with an herb garden. Shocking. I do believe that the somewhat slower pace, and relaxed attitude will contribute to more free time. And in that free time, besides reading and watching tapes, I will be growing rosemary and lavender. Luckily, I am keeping my apartment in NY for now, so I can visit NY frequently. As much as I like it here, I can sense that I'll need frequent NY fixes. They don't have newsstands here, so you may see me standing at the corner of **44th and Broadway**, looking wistful. Or maybe I'll just go to **Coliseum Books**.

The good news for me is that I'm **reachable**. Easily, in fact, since I'm at my desk more than I used to be. Reach me in 4 different ways:

call ☎ **404 885 0821**
fax **404 885 2456**
e-mail **Linda.Simensky@turner.com**
or
write

Linda Simensky
Director of Programming
Cartoon Network
1050 Techwood Drive NW
Atlanta, GA 30318.

So, keep in touch. I'll be off on a search for animation in the south!

FILM REVIEW

Toy Story

Pixar Inc's **Toy Story**, the first fully computer animated feature, will be Disney's primary offering this Xmas. Here's what to expect.

Mike Dougherty

Wormed my way into a sneak preview of **Toy Story** recently. All I can say is... be prepared. It is just amazing and will no doubt cause massive changes in the animation industry. Not only is it the first feature length film to use Computer Generated Imagery (**CGI**), but it's the only animated film within the past few years that doesn't stick to the typical **Disney formula**. A good portion of the film's entertainment comes from just recognizing all the toys we used to play with (and sometimes still do): **Mr. Potato Head, Little Green Army Men, Slinky Dog, Speak N' Spell**, etc., but the voices, the story, and the computer animation really make this film kick ass.

The film's plot centers around the toys living in a kid's room who come to life whenever the youngster isn't around. **Tom Hanks** is the voice of **Woody**, a toy cowboy whose position as the boy's favorite is threatened by the arrival of a new high-tech action figure called **Buzz Lightyear**, voiced by **Tim Allen**. Unlike the other toys, **Buzz** doesn't realize he's just piece of plastic and actually believes he's an intergalactic hero stuck on a strange new planet. The rivalry between the two for the boy's attention creates the film's drama, and because of their fighting they end up stuck in the room of **Sid**, the sadistic ten-year-old boy who lives next door. Sid and his demon-dog-from-hell are the film's highlight and make excellent villains, mostly because they're just doing what comes naturally to them—torturing toys. He's that bad kid in all of us that would melt our green army men with a magnifying glass or rip the limbs off **Barbie** dolls and rearrange them in sadistic ways. Sid's toys are twisted freaks that hide in the shadows and scurry about the room with whatever parts they can reassemble for themselves. The one-eyed dollbaby/spidercreature was my personal favorite.

Siskel's thumb was unavailable. This thumb © Terrytoons

Some skeptics will still refuse to believe that **CGI** can capture the expressions and emotion like a good hand-drawn film can, but **Toy Story** proves different. **Pixar's** crack team of animators have found the merging point between excellent animation and new technology and used it to create CGI that has all the feeling and acting ability good animation is known for. The characters feel alive, instead of just looking like moving pieces of plastic that so much CGI tends to resemble. This is no doubt because a good portion of the animators came from an actual animation background, some of whom had never even touched a computer before in their lives.

The fact that the story is original, that there isn't any real love story, no villain trying to take over the world, and **no shitty Broadway musical numbers** will no doubt shake up some of the new feature animation studios who plan on imitating the almighty and powerful **Disney.** Hopefully this will be the kick in the ass some of them need to realize that making an animated feature doesn't necessarily mean ripping off an old fairytale (or Japanese cartoon) and tossing in some crappy music. You can actually create an **original** story with interesting characters and great animation, and still make a good film that reaps a profit—imagine that.❐

Michael Dougherty is an animator and semi-regular contributor to **Anymator**

New York Short Film and Video Expo

New School for Social Research

Animation Program
Nov 17 6-7:45 pm

42 finalists selected from over 700 entries.
Admission: $6 per individual program; panel discussions free.

Tishman Theater, 66 West 12th Street.
For more info: 212-505-7742

Nov 16	6:00–7:30 pm	Panel discussion **The Festival Circuit: Showcase or Ghetto?**
	Program 1 8:00–10:00 pm	**Highlights of the Oberhausen International Festival**
Nov 17	Program 2 6- 7:45 pm	**Animation**
	8-10:45 pm	**Experimental**
Nov 18	Program 3 12:30-4:30 pm	Documentary
	5:00–6:30 pm	Panel discussion Imaging the Future
	Program 4 7-10:45.pm	Narrative

Smoking on the Hush Hush Tip	John Serpentelli	**USA**
We Will Live Forever	Yvonne Anderson Dominic Falcone	**USA**
El Sueno de Adan	Mercedes Gaspar	**Spain**
The Ballad of Archie Foley He played it by ear	Candy Kugel Vincent Cafarelli	**USA**
Peek a Boo	Eun Ha Pack	**USA**
Ah Pook Is Here	Philip Hunt	**UK**
The New Dark Ages	Steven Giulino Walter Tomasino	**USA**
Divine Fate	Ishu Patel	**Canada**
Lost Momentum	Scott Snibbe	**USA**
Algorithm	BarbelNeubauer	**Germany**
Bob's Birthday	Alison Snowden David Fine	**USA**

The Byte Stuff

The first CD-ROM to combine animation and live action à la **Roger Rabbit** stars (who else?) **Christopher Lloyd**

Toonstruck is the name of a CD-ROM game coming out shortly from **Virgin Interactive Entertainment**. What makes ***Toonstruck*** unique is that it is the first CD-ROM game to combine live action and animation in a fashion similar to the movie ***Who Framed Roger Rabbit?*** where actors are filmed against a monocolor backdrop and then matted into the scene that they are required to be in.

Rather than the animated characters, it is the live action character (played by **Christopher Lloyd**) the player controls in this zany adventure. Animator **Lloyd**, suffering from creative block, gets sucked into the animated world of his creations (can you say **Cool World** anyone?). The player moves Lloyd through this world using cursors and icons that change depending upon the options available.

The challenge for the developers of the project was in linking live action, hand-drawn animation and computer art. Inside a green room studio in **Los Angeles**, the development team filmed **573** motion cycles of Lloyd performing various actions, such as pretending to pick up a clown's nose and wipe it with a cloth. Artwork of the nose and cloth were then drawn in for each frame of video. Other actions called for Lloyd to shrug his shoulders and turn a doorknob. Each shot was filmed from eight different directions. All this work is quite complex and challenging, even to seasoned moviemakers and CD-ROM producers. As a result, Toonstruck, originally slated for a release by this **Christmas**, is going to be delayed until the first quarter of **1996**.

Brian Cirulnik

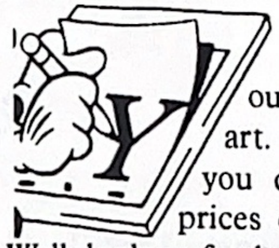
MPEG: A few issues back, I had written about the digital video wars, and how each system seemed to be in a constant struggle to gain acceptance and dominance as a standard. Well, some of that war is coming to a head. **MPEG-1** is being incorporated into most systems built by **Philips**, including it's **CD-I** home entertainment system. MPEG, it seems, is also being incorporated into a lot of the new videocards for the **PC** you'll see appearing on shelves next year, and many PC manufacturers are talking about building it into the motherboards of all new computers they create. That doesn't solve the problem about what to do for television playback, but the consensus would have you believe that eventually the **computer** will become your **TV.**

Notes on this month's screening

ASIFA-East Fundraiser: An Animated Auction

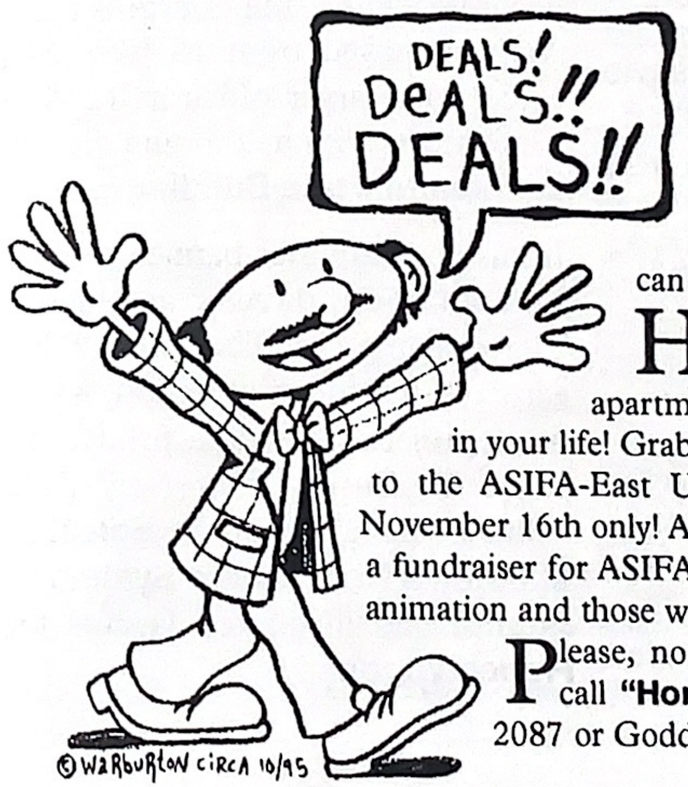
Tom Warburton

6:30pm Nov 16 NYU Tisch School of the Arts



You want animation art. You need animation art. But your parents won't buy you any and you can't afford those wallet–busting gallery prices on that measly salary of yours, can you? Well, look no further, you lucky dog, you. **ASIFA-East** is here to pull your fat out of the fire, again!

At 6:30 on Thursday, November 16, 1995, we'll be holding the **ASIFA-East *Used Animation Art Auction*** at **NYU's Tisch School of the Arts**, 721 B'way (corner of Waverly). Come to Basement Screening Room **006** (The **George Barrie** Theatre) to see films by highly successful East Coast animation studios and internationally famous independent animators including **MTV, J.J. Sedelmaier Productions, Schoolhouse Rock, The Ink Tank, Bill Plympton, Buzzco Associates, Michael Sporn, George Griffin, Emily Hubley, Fido Dido, Inc.**, and more, more, more! You'd be mentally deranged just to miss out on that alone, but we're taking it one step further!



After the films are over, we'll be auctioning off used artwork from these films that was donated by the very beautiful people mentioned above. All, and I mean **all** money made will be donated to **ASIFA-East** so we can continue to serve you better.

How can you go wrong? It'll look damn good on the walls of your apartment! Do something right for once in your life! Grab that checkbook and get on down to the ASIFA-East Used Animation Art Auction on November 16th only! Attention: This benefit is serving as a fundraiser for ASIFA-East and a chance for people in animation and those who dig it to afford animation art.

Please, no dealers! For information please call **"Honest" Tom Warburton** 212 995 2087 or GoddamTom@aol.com.

Shmoozilla says: WHO's WHO & what's what

by Laurie Edmonds

What's a 'zilla to do??? The editor called me in a **wild frenzy** and said, *Shmooze, we need a scoop right away! Issue closing early! Can you get us some tid-bits?* I said *No problem, boss, the Shmooze is on the case.* Before you could say *keep your chartreuse faux 'gator skin shirt on,* I was on the phone and on the move...

EXCLUSIVE ! From the desk of John Andrews, MTV Animation

Here at ***The Beast*** *(see* ***Anymator*** *10/95* ***Letters****) we are*

- Completing season 6 of **Beavis and Butthead**
- Prepping to produce season 7 of **Beavis and Butthead** in 1996.
- Finishing production of season 2 of **The Head**
- Beginning production of the Beavis and Butthead **feature**

Candidates interested in positions on the feature in the following categories: design, layout, background, posing, animation, storyboarding etc. please send resume and samples of work to:

Machi Tantillo
MTV Animation
633 B'way, 31st floor
NYC 10019.

Surf's up Dude!

Rick Adams of **Magnet Pictures** told me that although the summer has ended the pace at **Magnet** is still hot. Over two dozen animators, assistants and clean-up artists have been busy all summer and into the fall working on various projects. To accommodate the large crew, Magnet moved from 19 West 21st Street to a larger office at 12 West 31st Street, with a stunning view of the **Empire State Building**.

It has been another banner year for **Kim Johnson**, director at Magnet. The opening for ***The Nanny*** has garnered her much attention. Kim's other projects include a print campaign for **Barney's** of New York, animated commercials for **Egleston Children's Health Care System of Atlanta** and illustrated layouts for **French Vogue**.

Magnet director **George Engebrecht** has been keeping animators busy with multi-media style commercials featuring super-heroes such as **Ghost Rider** and **Spiderman.** Magnet is also moving forward in the computer world. With the amount of work being produced, Magnet expects more expansions, more computers and more work for everyone!

Fred Kessler from **Click 3X** gave me this info—met up with him Friday nite at the **ASIFA** screening of **Paul Fierlinger's** film ***Drawn From Memory*** at **NYU**. He says the **Animan Services Division** is currently producing animation and digital ink and paint services for **National Geographic's** ***Really Wild Animals***. The show is being aired on **CBS** on Saturdays. **Jean Pierre Jacquet** is the director of animation. **Fred Kessler** is the animation producer, assistant animators are **Brian** and **Miho Moyer** with Ink and Paint being done by **Maija Wilder**, **Amanda Goodman** and **Andrew Harper.** To accommodate new projects, they've expanded, knocked down the walls, broken the barriers and claimed more space on the same floor, same facility on 22nd Street!

As always, I'm ready for more info, tasteful dishing of dirt, and helpful criticism and commentary. Have any? Leave a message for **Laurie Edmonds** at **212-724-2800**. Ciao!

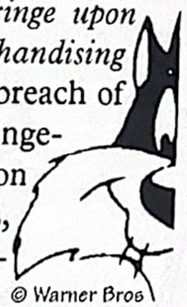
Series creator sues for Ren & Stimpy merchandising dollars

NY Post 10/12/95

Ren and Stimpy creator **John Kricfalusi** is suing **Viacom** and **Nickelodeon** for $100 million over merchandising rights to the cartoon series' many characters. The cartoonist claims he created the characters and entered into a deal with Nick more than four years ago to produce the cartoon series, which appears on Viacom–owned Nickelodeon. Eventually, Kricfalusi had a falling–out with the show's producers. Nickelodeon took over production of the show and hired away many of the key employees who had originally been hired by Kricfalusi's company, **Spumco**.

Spumco and Nickelodeon settled their disagreement with a deal that covered existing contracts, but according to the suit, the settlement did not alter the agreement on merchandising of the Ren and Stimpy characters.

According to the lawsuit, *"Defendants continue to exploit and infringe upon Spumco's exclusive merchandising rights."* The lawsuit alleges breach of contract and copyright infringement. It seeks an injunction and compensatory damages, plus **$100 million** in punitive damages.



LA Animators seek pre-release clips

ASIFA–San Francisco newsletter, 10/95. The animation union in Los Angeles is attempting to persuade employers to give employees samples of projects they have worked on for their reels before the project is widely released. Current policy does not allow production houses to release any work until after the work has been released in the marketplace. This delay can sometimes be more than a year and it puts animators who are interviewing for other jobs at a disadvantage.

Dreamworks to build $50M LA complex

Wall Street Journal, 10/12/95 **DreamWorks SKG**. has reported plans to build a $50 million animation complex in **Glendale, CA**. The **LA Times** reports that the **SKG Animation Complex** will be a 500,000 square-foot building on 11 acres and will employ some 1,000 people.

Bay Area companies show their latest

Asifa San Francisco newsletter, 10/95 **ASIFA-SF**'s **October** program, **The State of the Animation Industry** featured presentations by three of the Bay Area's leading animation companies: **Industrial Light and Magic, Colossal Pictures** and **Pacific Data Images**. **ILM** showed clips from ***Casper*** , ***Jumanji*** and other works. **PDI**'s presentation included clips of special effects work from ***Batman Forever*** and **Colossal Pictures** showed a reel of their latest work for TV commercials and other projects.

Film Festivals

Upcoming

Deadline Jan 2

ASIFA-East Film Festival & Awards — January 25 5:30pm

Fest will be at **Donnell Library** Auditorium, 20 W. 53. The drop-off point for entries is **Buzzco,** 33 Bleecker St., 5A, NYC 10012. Bring films there but please do **NOT** call for **information**. Instead, contact **Kit Hawkins** ☎ **212-989-3462**. Judging 6pm on Thurs, Jan 11& Fri Jan 12, at **NYU\Tisch**, Rm 109, open to all paid–up members.

Deadline Nov 15

Brussels Int'l Festival of Cartoons and Animated Films — February

Since 1982 this festival has been a showcase for new, interesting works in animation. Festival is non-competitive but it is one of eight European animation fests involved in nominating films to compete for **Cartoon d'Or**. 34,000 spectators attend the film premieres and the numerous exhibitions and guest speaker events. No entry fee.

✉ Festival director **Philippe Moins** at Folioscope a.s.b.l. Rue de la Rhetorique 19, 1060 Brussels, Belgium
☎ 011–322–534–4125
Fax 011–322–534– 2279.

Deadline Dec 1

Internationales Trickfilm Festival Stuttgart — Mar. 29-Apr. 3

Animation festival held every two years. **Cash awards.** For application and brochure send **SASE** to ✉ **Stuttgart Festival of Animated Film** c/o Margaret Frey, 951 Amsterdam Ave., Apt 2C, NYC 10025. Or contact **Festival-Buro:** Kulturpark Berg, Teckstrasse 56, D-70190, Stuttgart, Germany ☎ **0071-262 26 99**

Deadline Mar 1

38th Annual Rochester Int'l Film Festival — Rochester, NY — May 2 - 4

Soliciting film or video cassette entries from around the world. For entry forms, write

✉ **Movies on a Shoestring**
PO Box 17746, Rochester NY 14617
(716) 288-5607
Fax (716) 336-2929

Deadline Nov 14

Black Maria Film Festival — Jun 10–14

The Festival's mission is to identify, exhibit and reward compelling new independent media. No category restrictions; each work is judged solely on its own merit. Works must have been completed within the last 3½ years and may be up to 100 minutes. **Cash awards.** For application: ✉ **Black Maria Film Festival** c/o Media Arts, Jersey City State College, 203 West Side Ave, Jersey City, NJ 07305, ☎ **(201) 200-2043**

Entry form deadline Feb 1

Zagreb '96 — Jun 10–14

The 12th festival in Zagreb. Several cash prizes. No entry fee, but the cost to have your film shipped back is $30.
✉ For more info: **Koncertna direkcija Zagreb (Animafest),** Kneza Mislava 18, 10 000 Zagreb-Croatia.

The 6th International Animation Festival in Japan Hiroshima '96 — Aug 22–26

Deadline Mar 21

Write festival office for application and entry information:
✉ **4-17, Kako-machi, Naka-ku, Hiroshima 730, Japan**
☎ **81-82-245-0245**

Other ASIFA Chapters

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c/o David Ehrlich
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Randolph, VT
05060

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91503

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President
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PO Box 14416
San Francisco, CA
94114

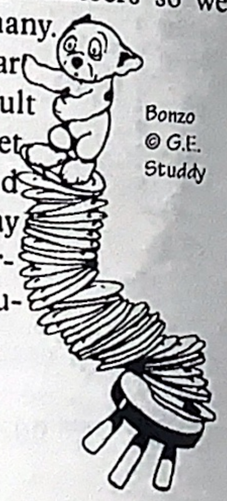
Errata Non Grata

Mark Segall

Thanks for pointing out every single one of our mistakes. Now help us fix them.

There were a number of mistakes in the last issue, and we'd like to acknowledge everyone who pointed them out. Yes, **Bill Lorenzo**, there were three different dates (one of them non-existent) for the October **Paul Fierlinger** event. Our fact-checker ran off and joined the circus, so the position's open if you want it. Yes, **Ray Kosarin**, a few sentences of your Fierlinger profile did dip into the twilight zone. At the screening I apologized to Fierlinger for both the date mix-up and the article omissions. He told me **Ray** had been so upset he'd refaxed him with the complete text. Didn't mean to bruise your ego, Ray. We'd fire that damn proofreader ... if we had one. Please don't call **David Ehrlich** for the **John Halas** memorial book you didn't get. You're only entitled to it if you're an international member in good standing. David's item got a little garbled in the copyfitting process. Our copy editor would've made corrected this mistake, but the ungrateful wretch went and took a paying job.

The proud, the few, the people who work on this newsletter.. are all volunteers. We need more volunteers so we can become... the many. This will not only clear up snafus but also result in a much better newsletter. Send words! And pictures! Help any way you can. We look forward to your contributions. ❐❐❐



RESOURCES

GRANTS/RESIDENCIES

DCTV Artist-In-Residence is now accepting applications for $500 worth of film equipment access on an ongoing basis w/in one year. Preference given to projects already in progress. Contact: **AIR** c/o **DCTV,** 87 Lafayette Street, NYC 10013-4435.

Yaddoo for Filmmakers: 2 week to 2 month residencies for filmmakers in Saratoga Springs, NY. Deadline: Jan 15 for stays from May-Feb. Artistic merit is standard for judgement. For more info: **Admissions Committee,** Box 395, Saratoga Springs, NY 12866. Phone: 518-584-0746.

COMPUTER ANIMATORS, ILLUSTRATORS WANTED

Sunburst Communications, a leading publisher of multimedia titles in education seeks computer illustrators/animators for its art department. Applicants should be proficient in **Director, Photoshop, Painter, Premiere** and **Sound Edit16**. Fax resume to Dept. CA: 914-747-4109. **Sunburst Communications,** 101 Castleton Street, Pleasantville, NY 10570.

COMPUTER ANIMATION INSTRUCTOR WANTED

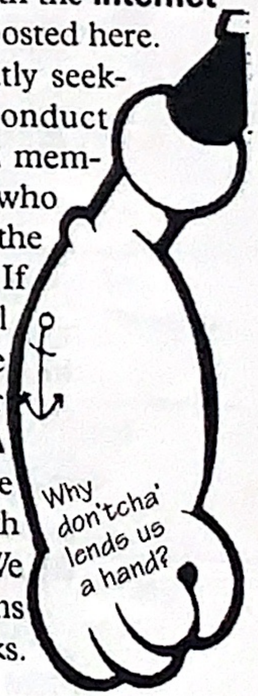
Occasional teacher needed in computer animation (Amiga) and/or animation drawing. Masters and college teaching experience preferred. Send resume with tape or reel to: University of the Arts, Media Arts Dept., 333 S. Broad St., Philadelphia, PA.

Here at the *aNYmator*

The deadline for submissions to the December **Anymator** is **November 25th**. Please send articles, drawings, cartoons or press releases (can be just a simple sentence or two, letting us know what you've been up to) on a **Mac** or **IBM** diskette. Correspondence can also be faxed or sent via **e-mail** to Dagart@aol.com or Dagart@escape.com.

The **ASIFA-East BBS** has recently been updated and will soon be accessible via internet. The **First Class** bulletin board is hosted by **Vanguard Media** as part of a larger collection of special interest groups which cover a variety of topics such as ***Animation, New Media, Graphic Design, Music*** etc. Freeware and Shareware can be downloaded from the BBS, including the latest version of **Cel Paint,** a simple to use and surprisingly broad based animation program for the Mac. To access the bulletin board, contact **Margaret Frey** at 212-666-8926 to request either IBM or Mac compatible software. Next month the **Internet** access address will be posted here.

Anymator is currently seeking volunteers to conduct interviews with **ASIFA** members and local people who work and create art in the animation industry. If interested, please call **Margaret** at the above listed number or attend the next **ASIFA** Board meeting, to be held on December 6th at 6:30 at **Buzzco.** We need your contributions and your input. Thanks.



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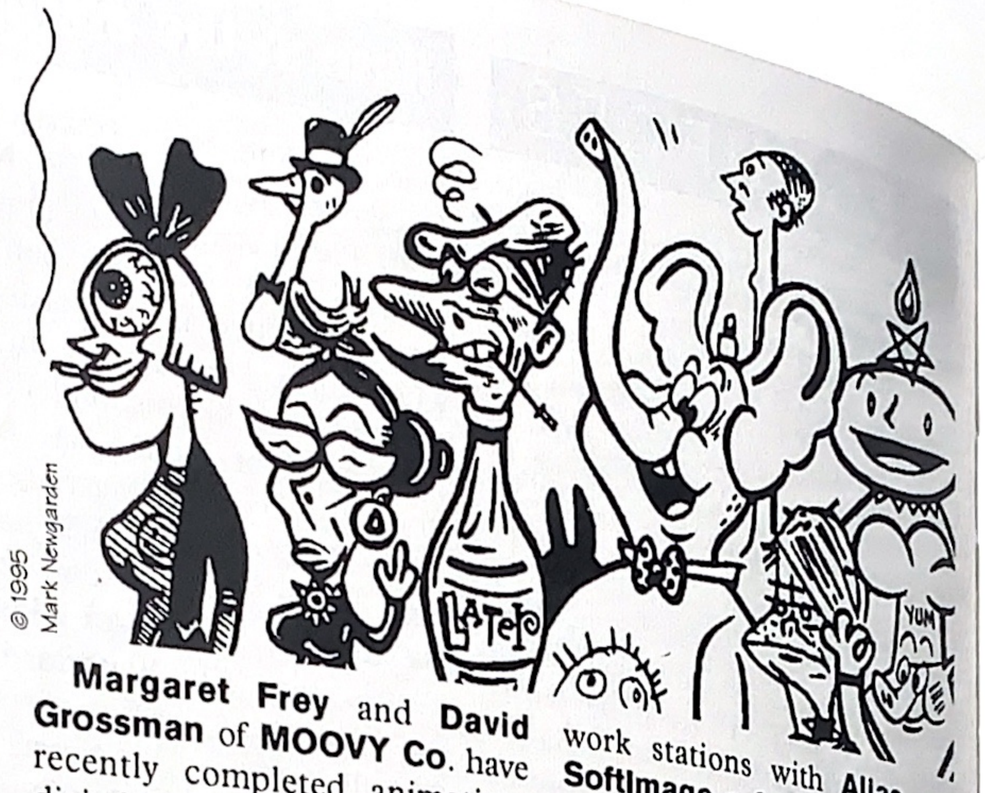

Margaret Frey and **David Grossman** of **MOOVY Co.** have recently completed animation, digital video and graphics work on several CD-ROM titles to be released in **December**, including a CD-Rom version of **The Who's *Tommy*** produced by **BAM! Software, Inc.**, ***The Ultimate Einstein*** by **Byron Preiss Multimedia** and **MTV *Unplugged*** for **REV Entertainment**. **David** and **Margaret** are currently working on another CD-ROM project for **BAM!, *Saturday Night Live Goes Political.***

After completing graduate work at **CalArts**, **Doug Vitarelli** is happily back in NYC working for **Image Design**, the computer graphics division of **MCI/The Image Group**. Projects worked on over the summer and fall have included **FXM/Movies** from **Fox**, **WPIX**, **Maltin** (for **Venezuelan** TV) and most recently **GI Joe Extreme**. All are a marriage of live action and computer generated effects, except the **FXM** IDs which are all computer, using powerful **Silicon Graphics** work stations with **Alias** and **SoftImage** software. To accomplish a sensual atmospheric mood for the **FXM** spots both Alias and SoftImage was used. The rest are computer generated images ranging from a simple ball that makes people laugh to realistic robots, helicopters and special effects composited with real people and scenes to create believable scenarios. **Vitarelli** recently finished his film ***Charivari***, an homage to the acrobats at his former place of employment, the **Big Apple Circus**.

Bill Plympton's latest film is the 6 minute **How to Make Love to a Woman**. The film has already been screened to an enthusiastic audience at New York's premiere comedy club, **Caroline's**, and will be entered in this year's **ASIFA-East** festival. Bill is currently working on his second animated feature. **How to Make Love to a Woman** was also recently screened in Manhattan at the **Cinema Village** Fest along with several of his previous films.◆◆

ASIFA EAST Nov95–Jan96

DAY	Oct 27 thru November 17	Call for show times	**Spike & Mike's Festival of Animation '95**	**Cinema Village 22 E 12 ☎ 212 924-3363**
TUES	November 7	7:00pm	**Puppetoons: Dolls & Animation**	**Anthology Film Archives,** 32 2nd Ave. **212 505 5181**
& WED	November 8	7:00pm		**The Knitting Factory** 74 Leonard St. **212 219 3055**
FRI thru SUN	November 10 thru November 12		**ANIMEAST EXPO95**	Brunswick Hilton Twrs East Brunswick, NJ Tkts:☎**201 254-4670**
THU	November 16	6:30pm	**ASIFA-East** Art Auction	**Tisch School of the Arts, NYU**
SAT	November 25		**deadline for December Anymator-**	☎**212 666-8925** or e-mail dagart@escape.com
TUES	November 21	6:30pm	Women In Animation NY **An evening with filmmaker Barbel Neubauer**	**Goethe House 1014 5th Av (82 St) Reservations** 201 763 6076 ☎ 212 473-0060 ☎
RSVP FRI	by November 17			
WED	December 6	6:30pm	**ASIFA-East** board meeting	**Buzzco,** 33 Bleecker St., 5th Fl.
TUES	January 2		**Deadline ASIFA-East Animation Fest**	**All entries to; Buzzco,** 33 Bleecker St., 5th Fl.
THU	Jan 11	6:00pm	**Judging for ASIFA-East Animation Fest**	**Tisch School of the Arts, NYU**
FRI	Jan 12	6:00pm		
THU	Jan 25	5:30pm	**ASIFA-East Animation Fest & Awards**	**Donnell Library Auditorium** 20 W 53 St

ASIFA-East
The International Animated Film Society
c/o Jim Petropoulos
10 Point Crescent
Whitestone, NY 11357

Next month

- ✂ Membership renewal forms!
- ✂ ASIFA festival entry forms!
- Bumpers!
- Model sheets!
- more member art!

supplimimal messages!